



Video Art

Richard Rinehart



Video Art:

Video Art Historicized Dr Malin Hedlin Hayden, 2015-06-28 Video art emerged as an art form that from the 1960s and onwards challenged the concept of art hence art historical practices From the perspective of artists critics and scholars engaged with this new medium art was seen as too limiting a notion Video Art Historicized provides a novel insightful and also challenging re interpretation of this field by examining the discourse and its own premises It takes a firm conceptual approach to the material examining the conceptual theoretical and methodological implications that are simultaneously contested by both artists and authors yet intertwined in both the legitimizing and the historicizing processes of video as art

Encounters in Video Art in Latin America Elena Shtromberg , Glenn Phillips, 2023-02-14 With insightful essays and interviews this volume examines how artists have experimented with the medium of video across different regions of Latin America since the 1960s The emergence of video art in Latin America is marked by multiple points of development across more than a dozen artistic centers over a period of more than twenty five years When first introduced during the 1960s video was seen as empowering the portability of early equipment and the possibility of instant playback allowed artists to challenge and at times subvert the mainstream media Video art in Latin America was and still is closely related to the desire for social change Themes related to gender ethnic and racial identity as well as the consequences of social inequality and ecological disasters have been fundamental to many artists practices This compendium explores the history and current state of artistic experimentation with video throughout Latin America Departing from the relatively small body of existing scholarship in English much of which focuses on individual countries this volume approaches the topic thematically positioning video artworks from different periods and regions throughout Latin America in dialogue with each other Organized in four broad sections Encounters Networks and Archives Memory and Crisis and Indigenous Perspectives the book s essays and interviews encourage readers to examine the medium of video across varied chronologies and geographies **Video Art**

Theory Helen Westgeest, 2015-03-30 *Video Art Theory A Comparative Approach* demonstrates how video art functions on the basis of a comparative media approach providing a crucial understanding of video as a medium in contemporary art and of the visual mediations we encounter in daily life A critical investigation of the visual media and selected video artworks which contributes to the understanding of video as a medium in contemporary art The only study specifically devoted to theorizing the medium of video from the perspective of prominent characteristics which result from how video works deal with time space representation and narrative The text has emerged out of the author s own lectures and seminars on video art Offers a comparative approach which students find especially useful offering new perspectives **Performance Art in China**

Thomas J. Berghuis, 2006 *Performance Art in China* takes as its subject one of the most dynamic and controversial areas of experimental art practice in China In his comprehensive study Sydney based theorist and art historian Thomas J Berghuis introduces and investigates the idea of the role of the mediated subject of the acting body in art a notion grounded in the

realization that the body is always present in art practice as well as its subsequent secondary representations Through a series of in depth case studies Berghuis reveals how during the past 25 years Chinese performance artists have acted out their art often in opposition to the principles governing correct behavior in the public domain In addition to a 25 year chronology of events a systematic index of places names and key terms as well as a bibliography and a glossary in English and Chinese this study also offers the reader numerous previously unpublished photos and documents

Video Art Sylvia Martin, 2006 Moving pictures Balkan Baroque Marina Abramovic 3 adaptation studies 1 Blindfolded catching Vito Acconci Talo The house Eija Liisa Ahtila Electric earth Doug Aitken Homeward bound Olad I Ajiboy Bamgboy Mother father Candice Breitz Sept visions fugitives Robert Cahen Three transitions Peter Campus The Bordeaux piece David Claerbout Journey into fear Stan Douglas Schnitte Elemente der Anschauung Valie Export Lock again Yang Fudong Sturm Dominique Gonzalez Foerster Twenty four hour psycho Douglas Gordon Video piece for two glass office buildings Dan Graham Incidence of catastrophe Gary Hill Impressions Nan Hoover Les incivils Pierre Huyghe Jones Beach piece Joan Jonas Bossy burger Paul McCarthy Again again Bj rn Melhus Dispersion room Aernout Mik Anthro Socio Bruce Nauman Fervor Shirin Neshat The idea of Africa Marcel Odenbach Getaway 2 Tony Oursler Global groove Nam June Paik I m not the girl who misses much Pipilotti Rist Born to be sold Martha Rosler reads the strange case of Baby SM Martha Rosler Intervista finding the words Anri Sala Mouth to mouth Smith Stewart May you live in interesting times Fiona Tan Home Steina and Woody Vasulka I do not know what it is I am like Bill Viola Broad Street Gillian Wearing Library of Congress

A History of Video Art Chris Meigh-Andrews, 2013-11-07 A History of Video Art is a revised and expanded edition of the 2006 original which extends the scope of the first edition incorporating a wider range of artists and works from across the globe and explores and examines developments in the genre of artists video from the mid 1990s up to the present day In addition the new edition expands and updates the discussion of theoretical concepts and ideas which underpin contemporary artists video Tracking the changing forms of video art in relation to the revolution in electronic and digital imaging that has taken place during the last 50 years A History of Video Art orients video art in the wider art historical context with particular reference to the shift from the structuralism of the late 1960s and early 1970s to the post modernist concerns of the 1980s and early 1990s The new edition also explores the implications of the internationalisation of artists video in the period leading up to the new millennium and its concerns and preoccupations including post colonialism the post medium condition and the impact and influence of the internet

Art in America Frank Jewett Mather, Frederic Fairchild Sherman, 2007

Screen Time Richard Rinehart, 2022-01-21 Published on the occasion of the art exhibition Screen Time Photography and Video Art in the Internet Age this catalog features a selection of leading international artists who engage with and critique the role of media in contemporary society Their work demonstrates what has become known as post internet artistic practices art that may or may not be made for the internet but nevertheless acknowledges online culture as an omnipresent influence inseparable from

contemporary social conditions They ask what it means to be a photographer when everyone is an Instagram influencer what it means to make video art when everyone is a TikTok video star and how to deliver meaningful social commentary in the age of the meme The exhibition and accompanying catalog showcase artwork by N Dash Nathalie Djurberg Marcel Dzama Peter Funch Cyrus Kabiru William Kentridge Christian Marclay Marilyn Minter Vik Muniz Otobong Nkanga Erwin Olaf Robin Rhode Vee Speers Mary Sue Puck Verkade Huang Yan Published by Bucknell University Press for the Samek Art Museum Distributed worldwide by Rutgers University Press Art & Design, 1994 **Illuminating Video** Doug Hall, Sally Jo Fifer, 1990 Edited and introduction by by Doug Hall and Sally Jo Fifer Foreword by David Ross Preface by David Bolt **Art Nexus**, 2008 *Electric Seeing* Charlotte Klink, 2022-08-01 What is the subject of video Charlotte Klink traces the development of electromagnetism in the pursuit of Electric Seeing that emerged in the 19th century as well as its curious relation to psychoanalysis and the contemporary discovery of the structure of the human psyche In doing so she exposes how this development laid the foundation of what we know today as video This comprehensive theory of video entails a discussion of the technological historical and etymological roots the media theoretical concepts of medium and index the philosophical and art theoretical environment in which video emerged in the 1960s the psychoanalytic concept of the phantasm and artworks by artists such as Yael Bartana Hito Steyerl and Bj rn Melhus **Abstract Video** Gabrielle Jennings, Kate Mondloch, 2015-09-15 Offering historical and theoretical positions from a variety of art historians artists curators and writers this groundbreaking collection is the first substantive sourcebook on abstraction in moving image media With a particular focus on art since 2000 Abstract Video addresses a longer history of experimentation in video net art installation new media expanded cinema visual music and experimental film Editor Gabrielle Jennings a video artist herself reveals as never before how works of abstract video are not merely as the renowned curator Kirk Varnedoe once put it pictures of nothing but rather amorphous ungovernable spaces that encourage contemplation and innovation In explorations of the work of celebrated artists such as Jeremy Blake Mona Hatoum Pierre Huyghe Ryoji Ikeda Takeshi Murata Diana Thater and Jennifer West alongside emerging artists this volume presents fresh and vigorous perspectives on a burgeoning and ever changing arena of contemporary art Encounters in Video Art in Latin America Elena Shtromberg, Glenn Phillips, 2023-02-14 With insightful essays and interviews this volume examines how artists have experimented with the medium of video across different regions of Latin America since the 1960s The emergence of video art in Latin America is marked by multiple points of development across more than a dozen artistic centers over a period of more than twenty five years When it was first introduced during the 1960s video was seen as empowering the portability of early equipment and the possibility of instant playback allowed artists to challenge and at times subvert the mainstream media Video art in Latin America was and still is closely related to the desire for social change Themes related to gender ethnic and racial identity as well as the consequences of social inequality and ecological disasters have been fundamental to many artists practices This compendium explores the history

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How to Read a Film James Monaco,1981 Now thoroughly revised and updated the book discusses recent breakthroughs in media technology including such exciting advances as video discs and cassettes two way television satellites cable and much more Television and Video Preservation 1997 ,1997 *Art International* ,1990 **Art and Artists** ,1975

Feedback Kate Horsfield,Lucas Hilderbrand,2006 Founded at the inception of the media arts movement the Video Data Bank is the leading collection of videos by and about contemporary artists These holdings catalogued in print for the first time constitute the history of media arts In addition to the catalog of holdings Feedback also includes essays on the history of media arts the Video Data Bank video activism experimental performance art and the special collection of the Data Bank the On Art and Artists Collection An indispensable guide and reference for artist students teachers and collectors Feedback is an essential book for any film and video bookshelf **California Art** Nancy Dustin Wall Moure,1998

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